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A Model Catalogue.



IF no art or book sale are the preliminaries considered complete without a de luxe catalogue. Armored in vellum, plated in photo-gravure, it is the battle-ship of the publicity fleet, discharging broadsides of type matter at the prospective buyer, until the latter mistakes the vulgar sheen of coated paper for genuine "reflets" and the most far-fetched attributions for gospel truth.

By contrast I should like to call attention to a catalogue, unpretentious in appearance, but from type to binding representing the perfection of bookmaking and in its contents the acme of correct information aptly conveyed. Its thickness is not measured by inches, nor its weight by pounds. But the type page is a thing of beauty and its illustrations are neither degenerate half-tones, nor even the slightly preferable gravures, variously named, but always producing the same tame and unsatisfactory effect. The illustrations, taken from the sets of prints, which the catalogue records, consist of engravings on copper, an engraving



THE in aquatint and two lithographs, which last show
LOTUS the possibilities of lithography as an art, it
having been a highly valued medium of art expression before it became debased at the hands of commerce. Very likely the reader familiar with the publications of the Society of Iconophiles, has discerned by this time that this is one of them and that it is the "Catalogue of the Engravings Issued by the Society of Iconophiles of the City of New York;" a perfect example of what a catalogue should be, both in appearance and contents—something, needless to say, most catalogues are not.

It is compiled by Richard Hoe Lawrence, whose notes to the prints listed are complete and full of interesting historical matter concerning the people and the subjects represented in the engravings and lithographs published by the society. These prints are twelve engravings on copper by Edwin D. French, of views of New York; twelve lithographs, by Charles F. W. Mielatz, of picturesque New York; six portraits in ornamental borders, engraved on copper by Francis S. King, of early American printers and engravers; six portraits and views in decorative borders, engraved on copper by

Francis S. King, of men and events connected with the City of New York; ten facsimiles of early engraved views of New York, re-engraved on copper by Sidney L. Smith; portraits of Fitz-Greene Halleck and Joseph Rodman Drake, early New York authors, engraved on copper by Francis S. King; eight views of New York on Staffordshire pottery, engraved in aquatint by Charles F. W. Mielatz; twelve lithographs by Joseph Pennell, of sky-scrapers of New York; and twelve engravings on copper by Aikman, King and Smith, of New York views from oil paintings, water colors and rare engravings.



AN illustration is given in the catalogue from each of these sets of prints; and while I appreciate the justly high estimate which the Iconophiles place upon the work of the late Edwin D. French, I should be inclined to point to the engraving by King, on page thirty-nine, as an example of the elegance and definition obtainable on even so small a copper-plate surface as this. This charming engraving, with decorative border and plate margin, is only $3\frac{1}{8}$ by 2 inches over all. It comprises an oval

THE portrait of Washington in a decorative border;
LOTUS in a panel, under the oval, is a view of the
evacuation of New York; and, below this, an
inscription. The oval is but little over an inch
high, and the panel only an inch by half an
inch in size. Yet the portrait is delicately de-
fined and the view clear and precise. The
almost lost art of engraving still is fostered by
the Iconophiles.

Of unusual interest is the series formed by
the views taken from Staffordshire pottery. It
appears from Mr. Lawrence's note that in 1820
the Staffordshire potters sought to work up an
American trade and overcome the hatred here
of all things English, by decorating their wares
with American subjects, which were printed on
the pottery in rich dark blue. In some cases
the designs were from original sketches and it
is from plates and platters of this character
that Mr. Mielatz engraved his aquatints. The
view of New York from Brooklyn was made
from a drawing by W. G. Wall, a young Irish-
man, who came to this country in 1818 and
made such a reputation as an aquarellist that
he received as much as four hundred dollars
for water colors of American scenery—a very

large sum for the time and larger than that at which even now many, if not most, of the pictures exhibited by the American Water Color Society or the Water Color Club, are offered for sale.



TO the catalogue Mr. Andrews has written a charming introduction giving a history of this interesting print club. In doing so, he looks over the field of New York clubdom and states that of strictly social clubs only three, the Union Club, the Century Association and the Harmonie Club, were established before the civil war. The men of old New York hardly would have trusted their sense of hearing had they been told that the time would come when there would be in their city a social club for women, such as the Colony Club is (and also the Chilton Club, in Boston); that in the environs of the city there would be flourishing clubs devoted to sport, like the Meadow Brook Club, or the Larchmont Yacht Club; or that luncheon would be considered so important a function that clubs like the Down Town Association, or the Railroad Club of New York, would be devoted to it.

THE
LOTUS

As Mr. Andrews tells the story of The Society of Iconophiles, all that was contemplated was the publication of the first series of views mentioned. He journeyed down to Wall street, submitted the project he had in mind to some of his friends, with the result that the society not only was organized, but soon became firmly established and has published the several series of prints named, three books and this catalogue.

Love of New York is the inspiration of the society's publications—an inspiration that is gracefully explained by Mr. Andrews. "The happiest hour in the experience of every normally constituted Knickerbocker traveler, is the one that strikes, as the brave ship which bears him homeward ploughs the waters of his own beautiful lower bay and lays its course for the 'Narrows' through which Henry Hudson piloted the 'Half Moon' three centuries ago. Glad as he may have been months before to turn his face toward the sea, and much as he may have seen and enjoyed in his wanderings over the earth, he is only too willing to admit that the home-coming is the best and sweetest part of the journey. It is worth while to go away from

home just to know the delight of coming back."

Also it is worth while to have been accustomed to auction catalogues and other "de luxe" publications, in order to thoroughly appreciate and enjoy the refined taste and replete knowledge of the art of printing and book-making displayed in every detail of the catalogue issued by the Iconophiles.

